

# The Musical World.

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SATURDAY, JANUARY 10, 1863.

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**ST. JAMES'S HALL.—NEW PHILHARMONIC**  
CONCERTS—12th Season.—Director, Dr. WYLDE. The subscribers are respectfully informed the CONCERTS will COMMENCE early next season. The subscription is for five grand orchestral and vocal concerts on Wednesday evenings, and five full public rehearsals on Saturday afternoons, on the same grand scale as last season. Terms—£2 2s. for a transferable season ticket for a reserved sofa stall or front row balcony; £1 11s. 6d. for second row. Application can be made to W. Graeff Nicholls, Esq., Hon. Sec. 33 Argyle Street, W.; Cramer and Co. 201 Regent Street, and Mr. Austin, St. James's Hall.

**SONGS OF SCOTLAND.—FOURTH WEEK.** Egyptian Hall, EVERY EVENING at eight (except Saturday), and on Saturday afternoon at three.—Mr. KENNEDY, the Scottish Vocalist, assisted by Mr. LAND, at the Pianoforte, will repeat his SCOTTISH ENTERTAINMENTS, in addition to Selections from the NOCTES AMBROSIANÆ, with the incidental Songs. The Programme will include "Lizzie Lindsay," "Tak' ye'r auld Cloak," "Flowers o' the Forest," "Laird o' Cockpen," "Bonnie Prince Charlie," "Get up and bar the door," &c. Stalls, 3s.; Second Seats, 2s.; Admission, 1s. A few Fauteuils, 5s., to be had at Mr. Mitchell's Royal Library, Old Bond Street, W.

**HANOVER SQUARE ROOMS.—MR. HENRY**  
LESLIE'S CHOIR.—The PROGRAMME of the FIRST CONCERT, on WEDNESDAY EVENING, Jan. 14, commencing at half-past eight, is NOW READY.—Stalls for the Season of Five Concerts, one guinea; reserved seats (numbered) for the season, half-a-guinea. Immediate application for the latter tickets is necessary, as only 60 can be issued. Single tickets, 5s., 2s. 6d., and 1s.

**THE MUSICAL SOCIETY of LONDON.** Fifth Season.—FIRST ORCHESTRAL CONCERT, St. James's Hall, WEDNESDAY EVENING, Jan. 28, at half-past eight o'clock. Evening dress. Madlle. Parepa, Signor Giuglini, and Madame Arabella Goldard. Conductor, Mr. Alfred Mellon. Programmes, prospectuses, scheme for 1863, members', subscribers', and gallery tickets, at Messrs. Cramer and Co.'s, Regent-street, W.

CHARLES SALAMAN, Hon. Sec.  
Society's Rooms, 17, Edwards-street, Portman-square.

**MADAME RUDERSDORFF** begs that communications for Engagements for Concerts, Oratorios, &c. may be addressed to Mr. Jarrett, Musical and Concert Agent, 244, Regent Street, W.

**MADAME ARABELLA GODDARD** will return to London on the 15th of January, letters to be addressed to her at No. 26 Upper Wimpole St. (door in Weymouth St.) Cavendish Square.

**MADAME GORDON** will sing at the Manor Rooms, Hackney, on the 13th inst. For engagements for Concerts, Oratorios, &c., address Hamilton Road, Gipsy Hill, Norwood, S.

**MR. HENRY HAIGH** begs to announce that he is free to accept Engagements for Concerts, Oratorios, &c. Communications to be addressed to Mr. Jarrett, Musical and Concert Agent, 244, Regent Street, W.

**MR. R. SIDNEY PRATTEN** begs to announce that his Grand Fantasia from LE DOMINO NOIR, as performed by him at the Gloucester Musical Festival on his Prize Medal Perfection Flute (old system of fingering) is just published, price 5s., and may be obtained at 35 WELLBECK STREET, or of BOSEY and SOX, 28 HOLLES STREET, W.

**MR. VIOTTI COOPER** will sing his highly successful song "Annie dear" at the Manor Rooms, Hackney, Tuesday 13th, inst.

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 In touching it, beware!  
 Least it should quick take wing;  
 Constraint it cannot bear.

Love must be free as air;  
 No bondage brooks the boy.  
 One careless word may scare  
 The child-god from his joy.

Love is a timid thing,  
 I know to my despair;  
 Though I to one hope cling,  
 To name it I don't dare.

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## BALFE'S NEW SONG, "KILLARNEY." The

Poetry by EDMUND FALCONER, Esq. Sung by Miss Anna Whitty upwards of 300 nights at the Royal Lyceum Theatre, in the "Lakes of Killarney," and now being sung by the same distinguished vocalist every night at the Theatre Royal, Manchester, is published, price 3s., by DUNCAN DAVISON & Co., 244 Regent Street.

"The execution by Miss Anna Whitty of that charming little song that for six months formed a graceful adjunct to the Killarney Panorama at the Lyceum, it is needless to speak, as her talents are well known in Liverpool; but the song itself has been unheard of in London until the present month, when the same vocalist is engaged in its performance at Manchester. The public, who so long appreciated it when heard on the theatrical boards, will soon have an opportunity of personally testing its merits, and cannot fail but be struck not only with the charm of its simple and thoroughly Irish melody—substantiating its claim to its title of "Killarney"—but also with the still rarer charm of its being associated with words so full of poetical grace and sentiment that surprise is no longer felt at the inspiration given to the composer of the music, particularly when it is known that they are from the elegant pen of Mr. Falconer, the accomplished author of the renowned "Peep o' Day," and who, in that wonderfully popular drama, displays some exquisite touches of refined poetry, that not a little contribute to enhance the merits of its interesting plot. It should be added that this little *bi-jou* of a composition is to be found at the well-known publishers, Duncan Davison and Co., Regent-street."—*Liverpool Journal*.

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## Mlle. ADELINA PATTI'S NEW WALTZ,

"DI GIOIA INSOLITA." Sung with distinguished success by Mlle. ADELINA PATTI, in the operas of "Il Barbiere di Siviglia," "Don Pasquale," &c. &c. The Words by LORENZO MONTERANI, the Music by MAURICE STRAKOSCH.

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## Mlle. ADELINA PATTI'S NEW BALLAD,

"THE OLD HOUSE BY THE LINDENS." The Poetry by LONGFELLOW. Sung with the greatest success by Mlle. ADELINA PATTI, for whom it was expressly composed by HOWARD GLOVER.

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## Reviews.

"Studies in Harmony;" "Key to the Studies in Harmony." B. MOLIQUE.  
(Ewer and Co.)

When a great master condescends to be a teacher, while in some measure sacrificing himself, he confers an inestimable benefit on others. No doubt, the time and labour expended by Herr Molique on preparing his *Studies in Harmony* would have sufficed for the composition of a new symphony, concerto, or quartet—if not precisely of a new oratorio. The musical community is naturally jealous about the few earnest and gifted labourers it can boast; and that Herr Molique ranks among these will not be questioned for an instant. We are aware that since his residence among us he has devoted himself in some measure to giving lessons in harmony, counterpoint, and composition; for, unfortunately, his talent is too grave and solid, the taste that regulates it too uncompromising, for either to be such positively marketable commodities as might tend at once to raise their possessor to wealth as well as eminence. This being the case, Herr Molique, like other distinguished men before him, is compelled to teach in order that the *pot au feu* may be continually and substantially replenished; and as teach he must, he could hardly have done better than impart the system upon which he teaches to the world. Let him, however, explain the reasons that have more immediately induced him to publish this useful, systematically arranged, and thoroughly excellent work before us:—

"My chief inducement for publishing this work is to provide my pupils with a text-book for the groundwork of musical composition, which shall be less verbose and more practical than many works now before the public, while more comprehensive than others that deal superficially with the subject. The persevering self-taught student may, by aid of the key to this work, attain a thoroughly useful knowledge of harmony, while the theoretical teacher will find his labours somewhat lightened by availing himself of the progressive system which I have adopted with success for so many years of my professional life."

A careful examination of the *Studies in Harmony* has brought with it the conviction that there is no better work of the kind extant—none more logically progressive, none more uniformly clear, and none more replete with all the technical information indispensable to the student who wishes to acquire a thorough, and not a merely superficial, knowledge of the subject. Nor is there anything obscurely conveyed—any point of difficulty made more difficult by a superfluous of words—from one end of the book to the other. What Herr Molique says in the last page is just as much to the purpose as what he has already said in the first:—

"The materials for composition are now fairly before the pupil; it is for him by further study to acquire the use of them with judgment, taste, and discretion. If he has wrought faithfully he can now understand the details of any musical work. The skeleton of musical construction has been shown to him; he must now learn to clothe the framework and breathe life and vigour into his creation. For this purpose, he must study counterpoint, form, and instrumentation. He should also carefully analyse the compositions of the great masters."

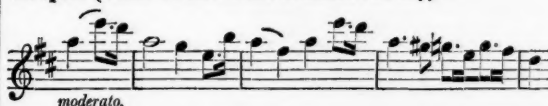
The italics are ours—not Herr Molique's. Those few words—"if he has wrought faithfully"—however, are the most important of the whole; for it is only by working faithfully that the learner can do justice to his teacher and credit to himself. Better to master completely the details of one elementary book than to loiter heedlessly and unsystematically over twenty. The *Studies in Harmony* is just such a book as may be mastered completely with infinitely more advantage than trouble; but not a page, not a maxim, not an example, must be shirked, or even indifferently passed through.

We need hardly explain the use of the "Key;" but we may add to what we have said, that the more the pupil works without the "Key" the better; and that it should chiefly, if not exclusively, be used as a corrector—an auditor, so to speak—when the exercises have been done.

"Grand Fantasia, on subjects from 'Le Domino Noir,' for flute, with pianoforte accompaniment. R. SIDNEY PRATTEN (Author; and Boosey and Sons).

Those who attended the evening concerts at the Gloucester Festival, last autumn, must have a pleasurable recollection of this fantasia, which was performed with such eminent success by the composer. It begins with a *tutti*, taken from the opening

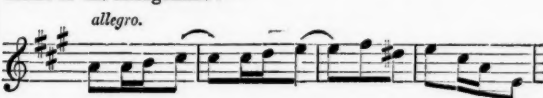
of the overture, and transposed half a tone higher (F sharp minor, instead of F). A *bravura* solo, ending with a brilliant *cadenza*, then conducts to one of the most expressive melodies of the opera (which we cite in Mr. Pratten's own key):—



This, after being embellished, gives way to a variation. The next theme is that of the duet of the second act, in which Angela, disguised as the Arragonaise peasant, is interrogated by Horace and his companions. This, too, is effectively varied, both the minor refrain and the melody itself being submitted to the ordeal of Mr. Pratten's ingenious "virtuosity." We have then a showy *maestoso*, built upon the last and perhaps most beautiful melody of the opera:—



in which the flute is exclusively exhibited in the *cantabile* vein; and to conclude a very animated *finale*, based upon the delicious theme of the Arragonaise:—



—which Mr. Pratten has handled in a spirited manner, bringing his *fantasia* to an end with appropriate brilliancy and vigor.

### JOHN LODGE ELLERTON.\*

The less we find productive minds in any branch, either of art or science, in any particular country, the more does any individual endowed with innate talent, improved by energetic study, stand out brilliantly from the obscure background. While, in England, most extraordinary capabilities are needed to enable anyone to occupy a prominent position as a separate portrait among the long series of statesmanlike heads, a very cursory glance will suffice for the domain of musical art; the latter is a sterile and flat plain which causes anything like a prominent object to appear in a more than usually strong light. The musical soil of England may well be designated sterile; it is wanting even in the element of nationality. To say nothing of the popular songs of Germany, almost every other country possesses, in this respect, more of the national element than England. In fact, whatever we have of this kind belongs to the sisters of England, namely Ireland and Scotland, which, in times of greater political independence, and of national struggles, displayed, in their popular songs, a peculiar nationally musical consciousness.† The Jacobite songs of Scotland, and the *Irish Melodies*, which Thomas Moore in his poetic compositions, of the same name, full of imagery, and glowing with the love of freedom, furnished with an undying literary basis, have no rivals upon English soil, properly so called. In the way, too, of grander vocal and instrumental compositions, England has, as yet, but little to show. With regard, further, to singers, gifted with good voices, properly trained, it is a tolerably well-known fact that London supplies its best theatres with foreign recruits. When, therefore, upon such a soil, a single individual, as we have previously remarked, exerts himself to achieve greatness and consideration, he is all the more remarkable, and, at the same time, all the more worthy of respect. John Field, an Irishman, born in 1782, commenced the short series of British musicians. If we consider Litolff as an Englishman—he was, at any rate, born in London, where he studied under Moscheles—we have, when we

\* Translated from the *Niederrheinische Musik-Zeitung*, by J. V. BRIDGEMANN.

† We recommend the writer of this article to read Mr. William Chappell's *Popular Music of the Olden Time*.—ED. M. W.



have named him, together with Balfe and Wallace, mentioned the other most celebrated instances.\* No less remarkable than the gentlemen last named, nay, in many respects, viewing the matter in the light of genuine and pure art, more interesting, although not nearly so well-known (most of the musical manuals do not even include his name in their nomenclature), is the man whose name stands at the head of this article, and to whom it is our wish to pay that tribute of recognition which he merits—we mean John Lodge Ellerton. Older than his fellow-countrymen and colleagues—he was born, in the County of Chester, in 1807, while Balfe first saw the light in 1808; Wallace, in 1815; and Litolf, in 1820—and richer in his productivity, as far as the number of his works is concerned, Ellerton would, from this fact alone, have had a right to expect a priority in the general recognition of his powers, if his own disposition, which is, really and truly, far too retiring and delicately sensitive, had not stood in his way. Full of profound enthusiasm for art, full of true and noble aspirations, full of warm feeling and fertile fancy, the fundamental features of which are melody and gentle amiability, Ellerton can express all these qualities only through the medium of the silent notes, jotted down by his pen. But, when he has done thus much, the hidden treasure remains enveloped in quiet obscurity. Whatever the painter has, with the help of his pencil, confided to the canvass is translated into all languages and intelligible to everyone; but whatever the composer, at his silent desk, has placed upon paper, is appreciated by the few initiated alone. For the great mass of the public, it requires, before it can be understood, to be translated by the hands of the quartet, the breath of the wind instrumentalist, or the throat of the singer, and it is this translation which is more than usually wanting in the case of Ellerton's works. This artist's social position, a position not extraordinarily favourable for a composer, does not possess that impelling power, forcibly clearing a way for itself, which sets in motion, from unavoidable necessity, the necessary lever. To this must be added the retiring sensitiveness, already mentioned—the disposition which withdraws into itself, and, at every rude touch, at every bleak current of air, allows the harp to remain mute, thus not furnishing with sufficient energy the incessant provocative, so necessary in our days, for the translation, of which we have spoken. Ellerton's most beautiful compositions, his trios, quartets, and quintets, are to be heard, as a rule, only in his own quiet saloon—executed by the best artists of the place where he at present resides—by a few lovers of art, invited by him, and who understand him as a man and as an artist. It is but seldom that one of his works is heard in the larger, though still select circle of a *Soirée Musicale*, or that a symphony or oratorio finds its way before the more excitable public of the grand music-hall. Although several of his works have, by publication, been rendered more accessible to the public, still, as we have previously remarked, for the attainment of the principal object, there is wanting the spur of necessity.

In Ellerton, we find a peculiar mixture of colouring and style. In him, as the descendant of an old Irish family, there exists that deeply moving poetry which so favourably distinguishes Irishmen, and which, in his case, has been displayed in a grand and admirable poem, a national epic in six cantos: *The Bridal of Salerno*. His general literary as well as musical acquirements procured for him, as far back as 1828, at the University of Oxford, the degree of *Magister Artium*, a degree analogous to that of our "Doctor," though much more rarely bestowed in England. From Oxford, he proceeded to Rome, in order to study counterpoint under the celebrated *Maestro di Cappella* Persiani. That professor's lessons combined, with Italian opinions, produced a marked effect upon Ellerton's musical ideas, and imparted to his compositions that agreeable softness, which, far removed from Italian effeminacy, properly so called, bears such a striking resemblance to the German type, of good nature and deep feeling. After completing his studies, he returned home, and, in 1837, married the daughter of the Earl of Scarborough, an English peer. Several long tours on

the Continent, and a protracted residence in Germany, afforded him an opportunity for enlarging his musical knowledge and forming an acquaintance with the character of foreign conceptions. By this means, and the assimilation of ideas consequent upon it, his musical education attained a degree of mental perfection and variety which proved of great advantage to his talent for composition. He now produced, at various times, 12 Operas—7 Italian ones (*Issipile*, *Berenice*, in *Armenia*, *Annibale in Capua*, *Il Sacrificio d'Epito*, *Andromaco*, *Il Marito a Rista*, and *Il Carnevale di Venezia*); 4 English ones (*Woman's wit*, *Lucinda*, *Domenica*, and *The Bridal of Triermain*); and one German one (*Carlo Rosa*); an oratorio, *Paradise Lost*, the text founded on Milton, a work full of lofty melody; 6 Masses; 6 Anthems; a large number of hymns and motets, and about three hundred detached songs and other pieces, for three, four, and five voices. Of greater importance are his instrumental pieces, among which we may name: 5 Symphonies for full band; 42 stringed quartets; 3 pianoforte quartets; 18 Pianoforte trios; 3 trios for violin, alt and alto; 8 concert-overtures, etc. Several of these have been performed in public, as, for instance, some symphonies in Aix-la-Chapelle, a symphony in Cologne and Dresden, other works in Brussels and London, some quartets in Wiesbaden, the oratorios at the Crystal Palace, Sydenham,\* and several operas in Italy and England. All were everywhere well received, both by the public and the critics. So that it is certainly desirable they should be more generally known.

From the numerous opinions of the press we will quote merely the opinion of one Englishman (Ed. Holmes, the well-known author of the *Life of Mozart*, and *A Ramble amongst the Musicians of Germany*) published in the *Atlas*. Speaking of some of Ellerton's hymns, Mr. Holmes thus expresses himself: "It is seldom that amateur compositions display such excellence in the way of diversity of style, and such marked character as in the latter. It is impossible for a musician to glance at Ellerton's works without recognising in them that elegance of melody, that powerful accentuation, and that graceful harmony, which afford proof of a great talent for vocal composition. At the same time, we perceive in them a strong element of sacred earnestness, leaving plenty of room for the play of fancy and feeling, which must impress upon a composition the character of its epoch." The same periodical, when speaking, on other occasions, of Ellerton's profane compositions, praises the delicacy of his taste, which is manifested in the management of the melody, as well as in the natural character of the harmony, the characteristic portrayal of the scene, and the romantic, though yet solemn treatment of each work as a whole. The same may be asserted of his orchestral works. In the material treatment, we cannot fail to recognise an earnest study of Mozart, Haydn, and Beethoven. However rich our literature may be in grand creations of the classical period, we think that Ellerton's works, as simply graceful productions, are well worthy of meeting with a friendly reception in the artistic world of Germany.

Br.

## MONDAY POPULAR CONCERTS.

(From the *Saturday Review*, Dec. 12, 1862).

The especial fickleness of the general public in matters of amusement renders the path of any caterer for their entertainment who may be bold enough to deviate from the conventional and well-beaten tract, anything but a path of roses. No one can, of course, be expected to provide amusements without a well-grounded hope of being repaid for his trouble; and hence many admirable schemes for public amusement—admirable in their appealing somewhat to the mind and not wholly to the senses—have been more or less marred by the admission, little by little, of what is, unfortunately, but too correctly called the popular element. How many schemes, for example, for concerts in which classical music was to be the leading feature have fallen through! Piece by piece the classical music retires to make way for mawkish ballads, or threadbare scenes from popular operas. Far is it from our purpose to join in a senseless outcry against all light or sprightly music. There is as much nonsense talked about frivolity in music as in many other branches of art; and we have as little respect for those who will not admit anything to be music unless it is signed by a great name, or comes from a particular nation, as for those who hold all music to be heavy and void of melody unless it be of the most trivial and flimsy character. What Mr. Puff says of the people who think for themselves is equally

\* We may further recommend to this learned writer a perusal of the *Biographical History of Musicians*, where he will find the names of Purcell, Arne, Bishop, &c., and the English journals of the last quarter of a century, where he will find other names besides those of Balfe and Wallace, but which we shall not save him the trouble of sifting out for himself. Leipzig, Schumann, Mendelssohn, and Spohr, might have told him something about a certain Sterndale Bennett.—Ed. M. W.

\* On what occasion?—Ed. M. W.

true with respect to the people who have a taste of their own; their number is very small indeed. While it is quite sufficient to tell some that they are listening to Handel, Beethoven, or Bach to ensure their raptures, real or feigned, you are certain to secure the foregone *ennui* of another class if you give them anything but Strauss, Auber, or Verdi. When, therefore, such difficulties attend any attempt to create an entertainment not utterly frivolous nor beneath the notice of those who, even in their leisure moments, desire to be treated as rational beings, we cannot but rejoice that Mr. Chappell has been able to secure for his Popular Concerts, originally commenced as a mere experiment, such a firm hold upon the London public. The favor with which the public received the Mozart, Beethoven, and Mendelssohn nights, interspersed by M. Jullien, and subsequently by Alfred Mellon, among the programmes of their promenade concerts, showed that an audience might always be relied upon where the orchestral works of any of the great masters in music formed the staple entertainment. Yet it might well have been doubted whether the same success would be found to attend concerts dedicated to the severer style of chamber music—severer inasmuch as the means and conditions of producing effects are so limited. The very rare opportunities afforded to the general public of hearing instrumental quartettes and trios rendered it necessary, as it were, to educate an audience to find pleasure and recreation in such performances; and it is therefore a subject of great congratulation to all who are interested in the progress of good music, both as a means of refinement and of healthy amusement, that Mr. Chappell should have been able to persevere in his experiment, and that so large a public has been found to answer to his call.

The first series of the fifth season of the Monday Popular Concerts has just concluded. With the exception of the last two concerts, this series has been arranged upon a plan not altogether new to the Monday Concerts, but which has not been so systematically followed as during the present season. The programmes have included one piece of more pretensions than an ordinary quartett, although still belonging to the class of chamber music, and at each concert a sonata for the pianoforte, a duet for violin and piano, and a piece for the violin unsupported, have been introduced. Thus, Beethoven's well-known septett has been performed twice, and a septett of Hummel's (for a different combination of instruments, the piano being one of them) has also been given. Mendelssohn's ottett, that marvellous production of a boy of fifteen, and Spohr's double quartett (a distinct species of composition from the ottett, although played by exactly the same instruments) have in turn occupied the principal part at two concerts. Of the pianoforte sonatas, Beethoven has contributed the largest number; but Mozart, Cherubini, and Weber, have each been laid under contribution. The violin solo has, except in one instance, been taken solely from the works of Sebastian Bach. Herr Joachim's partiality for the old master of Leipzig is well known, and nothing certainly could contribute to a greater popularity of this old music than the wonderful manner in which it has been interpreted by Herr Joachim at these concerts. Till very recently, amateurs in England were innocent of any near acquaintance with Bach, except as a writer of fugues for the organ. They certainly are his strong point; but, thanks to the energy of Professor Bennett and the Bach Society, the great power which Bach has displayed in his *Passions Musik* has been brought home to English musicians. Herr Joachim has been engaged in a similar task with respect to Bach's compositions for the violin, which we cannot call to mind as having been performed by any great violinist within the last five and twenty years. It is easy to see why such pieces, apart from considerations as to their power of pleasing a mixed audience, should not have been loved by solo players. They demand great self-denial, presenting literally no opportunities for that dash and display so dear to all soloists; yet at the same time they cannot be presented except by those who have mastered all the difficulties of execution which may be legitimately required from the performer. Add to this a largeness and clearness of phrasing, an unerring precision in intonation for the harmonic passages perpetually occurring, and we can easily perceive how rarely the necessary combination of qualities are likely to be found in one player, and, even if found, how probable it is that their possessor may be disinclined to employ them upon such music. Fortunately, all the positive and negative qualities necessary for the interpretation of these "*six solos for violin without accompaniment*," are united in Herr Joachim. We have said negative qualities, because we occasionally fancy a want of what we would call romantic sentiment in his playing. Sentiment there always is, when required, deep and touching; but that peculiar expression which was so superabundant in Ernst (we must explain our meaning by an example), and of which his playing of his own Elegy for the violin is a striking example, is not often found in Herr Joachim. The absence, however, of this quality gives greater force to the rendering of these solos—sturdy, solid music, with no frippery of ornament, although not altogether without passages of brilliancy; but then it is ornament of a day gone by, and as such, hardly recognised now. Anything more masterly or musicianly than Herr Joachim's

delivery of these pieces cannot be imagined. It certainly has not been surpassed in the past, and it is difficult to fancy ever can be in the future. The effect he secures from a single instrument is marvellous, producing complete chords as easily and clearly as ordinary players produce single notes. How a fugue could be given at all on a violin might well puzzle most hearers, but with Herr Joachim all difficulty vanishes, and the subject with its answer is brought even more distinctly and clearly than would be done by many accomplished players on the organ or pianoforte. It is impossible to point out all the many beauties which have marked his playing in the other pieces in which he has assisted; but had Herr Joachim appeared unknown, and not been recognised long before the present series of the Monday Concerts as the greatest performer of the day upon the violin, his performance of the solos by Bach must alone have secured for him that distinction. The sonata for the piano has been played by Mr. Charles Hallé, Mr. Lindsay Sloper, and Herr Pauer. It is one of the best features of the programmes of the Monday Concerts, that there is always a sterling sonata for the piano. It is a great pity, with the interest now taken in amateur music, and the very large amount of industry and ability displayed by amateurs, that these pieces are still so much neglected in our drawing rooms. We are convinced that a movement from a sonata by Haydn or Mozart would be infinitely preferred to the "fire-work" music which young ladies delight to inflict upon us. But here, again, the prejudice which insists, on the one hand, that all sonatas must be dull, and, on the other, that it is sacrilege to give only a movement from a classical piece, have effectually shut the piano against much lovely and exquisite music. Certain we are that people who are now bored to death with a series of pieces written only to display a certain amount of executive facility, and without a particle of real music in their composition, would be delighted with some judicious selection from the wealth of melody and skilful harmony contained in the sonatas of the old masters. But then we must not be compelled to have the whole or none. Half-an-hour or twenty minutes is more than we are inclined to give, except to a very special performer; and when a player of classical music sits down, now-a-days, we know she will not vacate the music-stool till she has gone conscientiously through every movement of any piece she may have selected for our edification, however long it may be. To the young ladies themselves, the gain of substituting sterling music for the arrangements and fantasias so much in vogue would be immense. One half of the trouble in acquiring the mere mechanical work would be saved; and there would be some real pleasure in bringing out a meaning or a sentiment from the notes before them, besides something approaching an intellectual exercise in so doing, of which there cannot be the faintest trace in pianoforte study as now directed. The constant presence of these sonatas, admirably played as they always are at St. James's Hall, may induce a recognition of the views we have here put forward; and even those who only care to have their ears tickled with a sprightly or sentimental melody may be brought to acknowledge that it is possible for this to be done by music which claims something more, in a design and arrangement, than the trifles of the hour to which they are habituated.

Anxious that the programmes of the Monday Concerts should not be too tightly closed against new and unfamiliar music, quartetts by Schubert and Molique, and a quintett by Schumann, have found place in this series. We are in England, perhaps, too little "given to new things" in music. Our steady attachment to those who please us renders us almost jealous of the attempt of any newcomer, and, with rare exceptions (Mendelssohn being one), he has to knock long and loudly at our ears before we give him a hearing. This opportunity has been, therefore, very welcome; and no one could have regretted the introduction of Schubert's quartett last Monday, with its admirable and graceful second movement, or that of Herr Molique at the preceding concert, which, although not quite original in its phrases, is a clever and masterly composition. The merits of Schumann are the subject of much controversy, and a further acquaintance might remove or soften the unfavourable impression which his quintett left—an impression for which we must confess to being predisposed by the recollection of one of his symphonies, given at a concert of the Musical Society. Still we never can regret an opportunity of hearing Schumann's more important works, for an acquaintance with his music is very necessary before forming an opinion upon the modern German school, as he may fairly be considered the bridge over which the present German composers have passed into the music of the future.

The vocal music at these concerts, although professedly introduced as a relief and contrast to what might otherwise become monotonous, has generally maintained the character of the concerts for interest and excellence. Two songs by Glinka, a Russian composer, have been eminently successful, and have raised a desire to strike deeper into so original a vein of melody. Whether we own these songs to the research of Mr. Chappell or to Miss Banks, by whom they have been sung, we equally wish that one or the other may soon enable us to become further acquainted with the composer. A new song, too, by Signor

Piatti (who has assisted at the whole of the present series), with a violoncello obbligato, has been given by Mr. Santley, to whose admirable singing, no less than to the graceful nature of the piece, was owing the very rapturous encore with which it was received.

The presence of Herr Joachim as leader, and of Signor Piatti for the violoncello, has secured for this series a finish of execution surpassing, perhaps, what has been attained on former occasions; but the selections alone, if only fairly done, would have marked these concerts as of peculiar excellence. The audience which assembled at St. James's Hall on Monday last (probably the largest ever collected within its walls) was at once a recognition of the services which Herr Joachim has rendered to the concerts, and of the gratification his own performances have caused. Each individual of the vast crowd there present seemed anxious to convey his thanks for the past, and his regret that a series of the most interesting concerts we can remember had come to an end. These performances will ever distinguish the opening of the musical season of 1862-63, and will not improbably mark an era in music among us. With the departure of Herr Joachim, the Monday Concerts give no sign till the middle of next January.

#### A LETTER FROM MENDELSSOHN.

Naples, May 17, 1831.

On Saturday, the 14th of May, at two o'clock, I told the driver to turn round: we stopped before the temple of Ceres in Pastum, and that was the southernmost point of my youthful journey. The carriage turned about to the north, and since then I draw nearer to you, whenever I go on. It was about a year that I was on the journey with father to Dessau and Leipzig, and so it agrees in time too; it was the half. I have improved the year for myself; am very much richer in impressions and experiences; have been industrious too in Rome and here; but outwardly nothing has come to pass, and at the beginning of the next year, so long as I remain in Italy, it will be still the same perhaps. Yet the time is not less dear to me than other times in which I have gone forward outwardly and in the opinion of people; for the two things always hang together. If I have lived any true thing, it will work its way outward, and I will certainly allow no opportunity for it to pass by. I trust such will occur once or twice before the end of this journey; therefore, during the months that yet remain for me in Italy, I can go on enjoying nature and the blue sky, without thinking of anything else. There only is the Art of Italy to-day,—there, and in monuments; but there too it remains for ever, and there we shall find something to learn and to admire, as long as Vesuvius stands, and as long as the mild air, and the sea, and the trees pass not away.

In spite of that, I am stock musician enough to have a hearty longing once more for an orchestra, or a full chorus. There is at least sound in that, and such is not found here; that has now become our business, and when one has had to go so long entirely without this element, he feels a great deal wanting. There are orchestra and chorus here, as in some subordinate middling town with us, only still coarser and more uncertain. The first violinist, through the whole opera, strikes the four quarters of the measure on a brass candlestick, so that you hear it sometimes more than you do the voices (it sounds something like *obbligato* castanets, only stronger), and in spite of this the orchestra and voices are never together. In every little instrumental solo, old fashioned ornaments and especially a bad tone are prominent. The whole is without the least spirit, without fire and zest. The singers are the worst Italian ones I ever yet heard anywhere, Italy excepted; for if one would have an idea of Italian singing, he must go to London or Paris. Even the Dresden company, which I heard last year in Leipzig, is better than any one here. It is indeed very natural: in the boundless misery which one sees here everywhere, where shall one find a basis for maintaining a theatre, which now requires great means? And the time when every Italian was a born musician, if it ever did exist, is long since past. They treat it, as they do any article of fashion, coldly, indifferently, scarcely with the interest of outward decency; and it is not to be wondered at, if every single talent, as it springs up, goes immediately abroad, where it is better appreciated, better placed in its true position, and where it finds an opportunity to hear and to learn something regular and heart-strengthening. Tamburini alone here is really good. But he has long ago been heard in Vienna, in Paris, and I believe also in London, and now, when he begins to feel his decline, he comes back to Italy. That the Italians too should alone possess the art of singing, is what I cannot comprehend; for whatever I have heard that is artistic from Italian singers, male and female, that Sontag can do also, and in a still higher degree. To be sure, she has learned it mostly, as she says, from Fodor; but why should not another German lady be able to learn it from Sontag? And Malibran is a Spaniard. This glory of being "the land of music" Italy cannot keep: in fact, she has already lost it, and will soon do so in the

popular opinion, although that is accidental. I was lately in a party of musicians, where some one spoke of a new opera by a Neapolitan, Coccia, and wanted to know if it was good. Probably it is good, said one of the musicians, for Coccia was long in England, has studied there, and some of his things have pleased there. To me that was striking; for in England they would have spoken just so of Italy. But *quo me rapis?* To you, dear sisters, I say nothing to-day; but in a few days I shall send a little personal document which is inscribed to you. Don't be alarmed! I don't write poetry; the thing is simply "a diary of an excursion to the islands in May." FELIX.

#### BELFAST MUSICAL FESTIVAL.

We have been favored with a copy of the words (written by the Rev. William M'Ilwaine, Incumbent of St. George's) of Dr. Edmond Chipp's Ode, composed for the recent Belfast Musical Festival. We have much pleasure in printing them:—

##### CHORUS.

Where the limpid river gliding  
Bears its tribute to the main,  
Where the dews of morn abiding  
Clothe with corn the smiling plain,  
Upward rise adoring voices,  
Praising God, All wise, All-good,  
Universal earth rejoices,  
Surging sea, and waving wood,  
Praise his name in sounding chorus,  
Swell the organ's tuneful voice;  
Praise Him for His goodness o'er us,  
For His mercies past rejoice.  
Praise Him, all ye mighty nations,  
From all oceans, through all lands;  
Praise Him with your minds' crea-  
tions,  
With the labour of your hands!

##### RECITATIVE.

Hardy son of toil,  
Sage of soaring reason,  
Brothers, cease to moil,  
Rest ye here a season.  
High and low unite,  
Hearts and voices blended  
Join our festal rite,  
Feud and faction ended.  
Banish care and pain,  
Smoother the brow of sadness;  
Raise the choral strain,  
Roll the tide of gladness.

We understand the *Ode* is to be published immediately.

##### ARIA.

Thus crown we him, whose generous  
care  
Is spent the sons of toil to raise,  
Nor war's proud trophies may com-  
pare  
With this our meed of peaceful  
praise.  
Let distant ages learn his name  
Whose wealth to bless his kind is  
given;  
And, as we raise the loud acclaim,  
Around be shed the smile of  
heaven!

##### CHORUS.

Thus crown we him, whose generous  
care  
Is spent the sons of toil to raise.  
Praise the God who dwelleth  
In the realms of light;  
Praise His name who telleth  
All the stars of night.  
Roll your notes of thunder,  
Cloud and storm above;  
Praise the God of wonder,  
Laud the God of love.  
Sons of men, adore Him,  
Sound His praises high;  
Lowly bend before Him,  
Earth, and sea, and sky.

WINDSOR.—(From a Correspondent).—The second concert of the Choral Society took place at St. Mark's Schoolroom, before a large audience. Several members of the Maidenhead Musical Society, as well as the Choir of the Holy Trinity Church, assisted in the performance of the *Messiah*, the oratorio selected for the occasion. The principal singers were Miss Eleanor Armstrong, Mr. Knowles, Mr. Tolley, and Mr. Barnby. Dr. Elvey was the conductor. The oratorio was very well given, although several arias were omitted. Miss Armstrong, to whom was allotted the chief soprano music part, and who is a great favourite at Windsor, sang "Come unto me," and "I know that my Redeemer liveth," in a style that elicited loud and well merited applause. The solos in the other departments were all more or less effective, and Dr. Elvey may be fairly congratulated on so highly creditable an execution, and performance of Handel's sacred masterpiece.

TSISBURY.—The distress in the North has called forth the energy of our young musical amateurs; and concerts have been given with pecuniary success at Tisbury, Dinton, Sutton, and other neighbouring places, in which every effort appeared to be made to secure as large a profit as possible, by curtailing the expenses; kind friends even going to the trouble of writing out the programmes, which were sold for the benefit of the fund. The Tisbury concert took place on the 29th ult., and was materially assisted by the presence of two professionals, Dr. Holloway, organist to Lord Arundell of Wadour, and Mr. Kenningham, principal bass singer in Salisbury Cathedral. Dr. Holloway performed a solo of his own composition.

VERDI has left Paris for Madrid, where his new opera, *La Forza del Destino* is in preparation. He returns to Paris in February, to superintend the revival of his *Vépres Siciliennes*, in which Mlle. Maria Sax is to play the part originally sustained by Sophie Cruvelli. At any rate there will be a *fat* Helen to rejoice the eyes of the Parisians.



## Letters to the Editor.

### PRO-PITCH AND COUNTER-PITCH.

SIR,—Often when reading your valuable journal do I feel tempted to write to you a letter on some of the articles with which you favour your readers, not because I dissent, or wish to quarrel and argue with you, but *tout au contraire* only to make a few suggestions and comments. There is only one thing which often puts a stop to it, viz., my inability to express myself as a foreigner, with sufficient clearness and conciseness.

On reading the article in No. 44 that measures are taken on the Continent to introduce a uniform change of pitch, it occurred to me what measures could possibly be taken for carrying out a like change for the better in this country. In the eyes of the British Government, music (in its higher departments) does not constitute such an important branch as to deserve the encouragement given it by continental potentates; almost every one of the German states, through the reigning monarch (who has the whole management of the public money), an opera or some kind of musical academy is maintained for the gratuitous instruction of deserving pupils. This is done in some of the minor States, where the revenues of the *whole State* do not amount to as much as the income of some of our English Noblemen. Prussia, France, Belgium, Saxony, etc., stand high for their laudable institutions, and that reward and success must crown their efforts, if such facts as the renown of a *National Composer*, the merits of whose works universally admitted, may in some measure be looked upon as an honour to their country. Even Russia will now have its Musical Academy, with a first-class staff of professors, *provided by Government*. What has the British Government done for the diffusion of classical music, etc.? No grants of any kind, nor even do they provide a free and adequate building for the shelter of fair Musica's diligent disciples. I often wish that, if only a tenth part of the money wasted yearly in the manufacture of guns, which on being finished and tried, have to be recast because they are found to be defective, could be applied on science in general, what a blessing it would be. However, I am forgetting the point in view, but hope you will excuse it on account of a foreigner, when warm on a certain subject is likely to lose himself. Hence, Sir, under all these circumstances, as we cannot expect our Imperial Minister to do the same work the Austrian Minister has done in an official capacity. Allow me to call upon you to give that assistance through your valuable journal, which I feel confident will do some good, by writing a powerful article in behalf of a uniform change of pitch for the better, and call upon all leading professional men to send in their names and opinion *pro* or *contra*. If against, let them assign reasonable objections, which at your option, for the enlightenment of mankind, might appear in the *Musical World*. At the end of three months, or any period you may think proper to fix, I would propose that the names of the *pros et contras* would appear in the *Musical World*; by means of which the *pros* would be able to see whether the majority was on their side, so as to induce them to recommend and adopt in their own sphere a more reasonable pitch, the standard of which is to be decided by them. For the change, I think, would be all our leading vocalists, who treasure their voices, as well as all the principal conductors and professionals who give the subject a serious consideration. Against it, I imagine, can only be pianoforte makers of an inferior class, from whose manufactories I have seen and examined instruments tuned nearly half a tone above the present high Philharmonic pitch, in order to startle the listener with an *unnatural* brilliant tone of their *trebles*, but which they very well know cannot last only for a short time; first class makers will not raise any objections, I think.

I believe to be right that the pitch adopted by the Philharmonic Society of London is considered the highest, provided tuning-forks stamped "Philharmonic" are to be regarded as their own standard. If so, can any one of your readers inform me of the absolute necessity which forced them to introduce this change?

I am confident that if you were to allow a controversy on this subject in your journal, not only would you earn the sincerest thanks of all, but it would likewise prove a powerful means towards settling the question of a *uniform and reasonable* pitch, for I presume, to use a very popular phrase of our patent medicine vendors (sold by all respectable apothecaries and druggists), that the *Musical World* is read by all respectable musicians and amateurs.

By-the-bye, did "Rag. A. Mus.," who replied so warmly to my letter "Classical, *via* Popular Music" in No. 36, call for my card? Up to the present, I have not heard anything more about the organisation of the Musical Exchange Club.

Some time ago, when perusing the account of expenses of the Gloucester Musical Festival, the idea of a letter on "*Public Charities via Public Singers*" suggested itself to my mind, will you allow me to trouble you with it when finished? If too severe, you are quite

at liberty to dispose of it as you think best, as I daresay you keep such an article as an editorial waste paper basket. Thanking you for the insertion of the present long epistle,

I remain yours respectfully,

A WELLWISHER.

### MUSICIANLY ENTHUSIASM.

SIR,—In the year of our salvation 1859, and in the tenth month of that year, there appeared in your columns a letter so admirable for its wit, humour, and sound sense, that I cut it out of your columns, and preserved it. Having just discovered the meaning of the signature, I do not intend to keep the letter any more, but I think, by way of shaming those who make a tremendous trumpeting, yea, and a blatant belluosity (as it were) about a new idea, and then leave the said idea to get cold, taking no further heed thereof, you might reprint the material part of the said letter, omitting the signature. As thus, Sir. The accomplished writer, after some indecorous and entirely undeserved abuse of musical people, says:—

"If you have read Rabelais, I do not believe that you can point out the place where he says:—'For, truly, and by the backbone of the Pope's ass, I swear that it puts me into a rage, yea, a wrathful and devouring frenzy, to hear a paltry scurvy fellow, a mere didapollolizing and antefremigistic knave, interpellate and thrust into a matter that which concerneth not. Verily, I would take such an one, and give him to Apollon's prime scullion to be used.' &c., &c."

"Sir, without insisting or applying our deceased friend's polysyllables to anyone (far less a respected correspondent of your own), and utterly disclaiming the idea of calling him after their monosyllabic follower, I would advance this proposition:—'That we had better get up our *Handel Orphan Asylum* before we begin squabbling about statues.'"

Now, Sir, I would ask you to ask all those who bellowed and were blatant, two questions:—1st. IS THERE A HANDEL ORPHAN ASYLUM? 2ND. IS THERE A NEW HANDEL STATUE?

I don't care what they answer, but somebody may. Such is the Power of Music over the Heart and Purse!!! Yours very respectfully,  
EPAPHRODITAS BEANS.

### THE BURNING OF PLYMOUTH THEATRE.

The fire at Plymouth Royal Theatre and Hotel broke out on Tuesday morning between 12 and 1 o'clock, and destroyed the interior of the theatre and the greater part of the hotel. The hotel, assembly-rooms, and theatre were built by the corporation in 1813, at a cost of over 50,000*l*. During the performance of the pantomime on Monday night, before a crowded audience, a strong smell of fire was perceptible, but confidence was restored on a strict examination of every part of the building, and a declaration that the supposed smell arose from a piece of burning wood from a fire in one of the apartments. After the house was clear, the manager, Mr. Newcombe, his son, and others again went over the premises. Not long after, however, an alarm was given. Smoke was observed making its way into the apartments of the hotel, immediately adjoining the theatre. The police and agents of the fire offices were at once summoned, while signal guns from the citadel and guard-ship in Hamoaze aroused the military and naval authorities. The fire-engines immediately attended; but the plugs could not be got up for want of the keys, and the military were kept at "stand at ease" till an official request was made for their attendance.

The fire meanwhile had raged furiously, and before one o'clock it was evident that it was one of the most serious that have ever taken place in the neighbourhood. It was not completely got under until about ten o'clock in the morning. In the theatre (the hotel is not our affair) Mr. Newcombe, his son, Mr. Albert Newcombe, the secretary and treasurer of the establishment, Mr. Terrell, the principal machinist, and others familiar with all corners of the building, led the way to rooms where valuable articles had been deposited, gave directions for their removal, and assisted in clearing the unburnt portions of the building of all that the hurry and affright of the moment allowed them to remove. Mr. Newcombe was particularly zealous, and it is said most of the wardrobe was saved; though the loss must still be great, as he was not insured. The fire was by degrees subdued in the gallery, and driven, inch by inch, to the corridors, and there finally extinguished. Consequently, the apprehended destruction of the interior of the building was not realized. The lower circle of boxes, the upper circle of stalls, the pit and boxes generally, the stage, the machinery above the stage, were untouched. Nevertheless, the fire had done its work. The box entrance and box lobby, a portion of the corridors and the staircase leading from the lower to the upper tier, the whole of the refreshment department—which contained furniture and fittings of considerable value,—the whole of the rear of the gallery corridor, and a considerable portion of the gallery itself, are destroyed; while the action of fire and water has either demolished or spoilt the whole of the decorations and more delicate fittings of the theatre.

## ST. JAMES'S HALL,

REGENT STREET, PICCADILLY.

## MONDAY POPULAR CONCERTS.

MONDAY EVENING, JANUARY 12, 1863,

*The Programme selected from the Works of various Composers.*

## PART. I.

GRAND MILITARY SEPTET, in C, for Pianoforte, Violin, Flute,  
Clarinet, Trumpet, Contrabass, and Violoncello. . . . . Hummel.  
(First time at these Concerts.)MM. CHARLES HALLE, SAINTON, PRATTEN, LAZARUS, T. HARPER,  
SEVERN, and PIATTI.SONG, "O salutaris hostia." . . . . Cherubini.  
Madame SAINTON DOLBY.SONG, "Nazareth." . . . . Gounod.  
Mr. WINN.SONATA, in A major, Op. 2, No 2, dedicated to Haydn . . . . . Beethoven.  
Mr. CHARLES HALLE.

## PART II.

SONATA, in B flat, for Pianoforte and Violoncello. . . . . Mendelssohn.  
Mr. CHARLES HALLE and Signor PIATTI.SONGS, "Many a one hath invited." . . . . G. A. Macfarren.  
"Many a one laugheth."  
Madame SAINTON DOLBY.SONG, "Now Phœbus sinketh in the west." . . . . Arne.  
Mr. WINN.QUARTET, in C minor, No. 4, for two Violins, Viola, and Violoncello. . . . . Beethoven.  
MM. SAINTON, L. RIES, H. WEBB, and PIATTI.

Conductor - MR. BENEDICT.

To commence at Eight o'Clock precisely.

It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; to be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; and of Messrs. CHAPPELL and Co., 50 New Bond Street, W.

## NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but no later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244, Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

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## TO CORRESPONDENTS.

C. R. (Edinburgh).—We are obliged by our correspondent's offer, but are unable to entertain it.

AMATEUR.—Bellini died at Chatow, Oct. 13, 1835. Malibran died the year after at Manchester, also on the 13th of Oct. Malibran was at Naples when she heard of the death of Bellini.

## The Musical World.

LONDON: SATURDAY, JANUARY 10, 1863.

THE revival of Mr. Howard Glover's *Ruy Blas*, on Monday night, may have caused others, as it did ourselves, to reflect upon the past, present and future of what is now the only lyric theatre this enormous and very musical capital can boast, and which, under the name and title of "Royal English Opera," has entered more than half way into the sixth year of its existence.

Since the last days of Alfred Bunn, and the brilliant but infructuous enterprise of poor Jullien (the man of all men for the situation), amateurs of our English lyric drama had been compelled \* to put up with what they could get from Mr. E. T. Smith, whose standard of taste seemed to waver between M. Meyerbeer and Mr. Tully, and who ultimately threw himself into the fathomless vortex of Italian Opera—a Quintus Curtius with an object definitely unpatriotic. The only thing that distinguished Mr. E. T. Smith from his predecessors was the fact that he produced no new work from the inexhaustible portfolio of Ireland's own musical child of fortune—a portfolio that, like the cap of Fortunatus, was never known to be empty when an intelligible demand was made upon it. To this portfolio M. E. T. Smith (with MM. Meyerbeer and Tully to draw upon) did not at any time have recourse—which, we repeat, was what principally marked him out from Bunn and the rest. Meanwhile, the doors of the Gye-redecorated Lyceum were thrown open to our *dilettanti*, expectant of new things, and a fresh reign commenced with Harrison and Pyne—the William and Mary, the Ferdinand and Isabel of the hour. This reign was inaugurated in the early autumn of 1857. "A series of English operas" had been announced in the bills, and, as specimens, the public were successively introduced, within a brief space of time, to the *Crown Diamonds*, the *Huguenots*, *Norma*, and the *Trovatore*. They thought—good public!—they had heard some such operas previously elsewhere; but as the enterprise showed progress in the right direction—those too frequently overlooked, though always most important auxiliaries, a good orchestra and a good chorus, being, among other things, duly provided—it was welcomed on all hands. "And now," cried out lustily our musicians (especially our younger composers, with untried MSS. at disposal), "we are really going to have a 'national opera.' *Vive Alfred Mellon!*" Then, too, Miss Louisa Pyne was singing to perfection—and who could yearn for a more ideal *prima donna*?

For some time general expectation was allowed to gape unsatisfied, till many began to surmise that Miss L. P. and Mr. W. H., by "a series of English operas," had really only intended a series of English adaptations of French and Italian operas; while others (especially those possessed of ready but unsolicited MSS.) scouted the enterprise as "another piece of humbug." At length, one moonlight night (we forget the exact disposition of the stars), crept in, stealthily, a bran-new—no, by the way, not a bran-new, but a *bona fide*—English or Irish (at all events British), opera—*Maritana*! The sight of *Maritana* made enthusiastic believers in "progress" jump. It smelt of Bunn and the *ancient régime*, and people went so far as to hint that the venerable poet-manager had been summoned to afford our new speculators the inestimable benefit of his counsels. (After

\* Apart from the brief, spirited, and perhaps too comprehensive undertaking of Mr. H. Jarrett.



the first performance, indeed, there was a faint call for "Bunn." It proceeded from the gallery).

*Maritana*, however, was the first of "the series of English operas" for which the prospectus had prepared us. It only wanted *The Bohemian Girl* to follow, and the maiden campaign could then be wound up with *eclat*. Four "adaptations" and one "revival"—and of works, too, that every frequenter of theatres knew by rote—neither said much for the outset, nor promised much for the future. The close of the Lyceum season, however, was brighter than such an opening had led to anticipate. A new opera was actually brought out; and that new opera was entitled *The Rose of Castille*; and the composer of that new opera was Michael William Balfe.

Well, *The Rose of Castille* proved a decided success, and was played, without intermission, till the end of the year. The season had been in all respects prosperous; but unhappily the Lyceum was no longer free, and the enterprise had to shift to other quarters. This was stated to the manager in a valedictory address, which, among other remarkable passages, contained the following:—

"In the first place we are most desirous of producing original operas, written in the English language, for English singers; and would most respectfully invite the aid of native composers, whose works we shall ever be proud to receive, and if acceptable, to place before the public, &c."

(That "if acceptable" has turned out a most efficient saving clause). The next sentence we have to quote alludes, not to an English but to an American opera:—

"This opera, the work of an American, Mr. George Bristow, has met with the most enthusiastic reception everywhere in the United States; and next season we hope the verdict of a London audience may confirm that of the young, vigorous, and generous nation amidst which the opera in question first saw the light."

(At the time the foregoing was put forth, it was believed that Miss Pyne and Mr. Harrison intended another visit to the United States—whose "verdict" would, it was hoped, "confirm that of the" old "vigorous, and generous nation amidst which" another opera, "*The Rose of Castille*," first saw the light). This was at the end of 1857; but now, at the beginning of 1863, we have heard no more about Mr. Bristow, the American, than about Mr. Macfarren, the Englishman, at our "National Theatre." The operas introduced by the joint managers at Drury Lane during their second season—in the autumn of 1858—were *The Rose of Castille*, *Martha* (!), *Maritana*, *The Crown Diamonds*, *Il Trovatore*, *La Figlia del Reggimento*, and (to propitiate the shade of Alfred Bunn?) *The Bohemian Girl*. In the spring following there was another removal. The new enterprise went over, Mr. Gye consenting, to the magnificent theatre in Bow Street, and there establishing itself as "The Royal English Opera," inaugurated its fresh dwelling place auspiciously with a second new work, entitled *Satanella*, in four acts, music by—Mr. Balfe, of course. In Bow Street it remains to this day, and—though the arena is decidedly too vast—will doubtless remain until it relinquishes the ghost.

To conclude; in the course of six revolutions, what—it may fairly be asked—has the Royal English Opera done to stimulate the progress of English dramatic music and encourage the growth of a healthy public taste in this country? Passing over items of little or no ulterior consequence, it has actually given the world four new operas by Mr. Balfe, and two new operas by Mr. Wallace. *The Rose of Castille*, *Satanella*, *Bianca* and *The Puritan's Daughter*; *Lurline*, and *Love's Triumph*; have, in unbroken

succession, enriched our national repertory. This batch of *chef d'œuvres*—together with other and older operas from the same pens, and some English adaptations of French operas—have served almost exclusively to allay the musical thirst of our *dilettanti*. But Messrs. Balfe and Wallace were already established reputations before the appearance of the Pyne-Harrison constellation on the horizon. There was no venture, no haphazard, in speculating upon such names; nor was any new untrodden field laid open by the production of those works which the never coy and ever fluent pens of the Hibernian *Gemini* spontaneously manufactured for our "National Theatre." Art, and the cause of art, stand therefore almost precisely where they stood before. As far as the Royal English Opera is concerned they have scarcely budged a foot. The one bold step was the production of *Ruy Blas*; but that does not seem to have encouraged further efforts in the search for new excellence, any more, than the experiments with *The Night Dancers* and *Robin Hood* have led to further attempts at the resuscitation of old.

We have broached, not exhausted, the subject, to which we propose to return on the first convenient opportunity.

WE hear from Berlin that the performances of the Royal Domchor have recommenced at the Singacademie. The *Voss Zeitung* (quoted by the *Neue Berliner Musikzeitung*) gives a description of the first concert glowing enough to make one envious of all who enjoyed the privilege of listening to it. As in former years, the directors, it would seem, are exerting themselves to sustain the interest of the public in these concerts by bringing to light compositions not previously revived. The Domchor performances must, by their very nature, be confined to a brief selection of pieces of a grave and severe character, exciting no positive outward emotion, and dispensing altogether with the sensuous charm of modern orchestration. What great things, however, have been effected within these limits is shown in the history of more than a century of "*à capella*" literature, rich in admirable masterworks. That, moreover, the human voice is the most perfect of instruments, and that the sentiment of religious exaltation and spiritual trust is attained with most certainty when the voice is the sole medium of expression, has been often and successfully urged; and so this literature, despite its narrow boundaries, possesses a valid title to respect. In the present century, however, continuously busied with the masterpieces of dramatic and instrumental music, it needed a long course of exertion on the part of enthusiastic investigators to reawaken the feeling on behalf of a class of music which at one time predominated to the exclusion of all besides. It was for the Berlin Royal Domchor first to reach the goal towards which Thibaut, Winterfeldt and other congenial laborers had, with persevering vigor and research, directed their efforts for years, and to create a permanent abode for the especial rearing and cultivation of this music. From the cosmopolitan, nay, universal character of the age in which we live, what has been once gained will not lightly be relinquished, especially, we are inclined to believe, in Berlin—the mission arrogated to itself by that not unreasonably proud, if stilted, capital appearing to be to treasure up everything great that, in the pursuit of art, has been achieved from the earliest times. There, music exists, not merely as a means of superficial gratification, but also for the culture and improvement of the mind; there, whatever can be looked upon as of material importance in the progress of the art's development

is jealously preserved, as valuable and lasting national property.

The first concert of the Domchor began, we are informed, with Alessandro Scarlatti's renowned "Tu es Petrus," with which the singers of the Sixtine Chapel gained a brilliant victory over the French love for display. For the coronation of Napoleon, a piece had been composed—so Thibaut tells us—with an accompaniment of eighty harps, which, it was expected, would produce an unprecedented effect. The harps performed their task, and everyone was in ecstasies. But now Pope Pius VII. entered the church; the thirty singers of the Romish choir commenced Scarlatti's "Tu es Petrus," and so annihilated the impression of what had just preceded it that no Parisian afterwards dared to say a word about the harps. To comprehend, at the present day, the effect produced by this composition, we must, it is true, fancy ourselves hearing perfect "*a capella*" singing for the first time; we must conjure up to the mind's ear the bright sonority and faultless intonation of the Roman voices, and the traditional style of the Sixtine Chapel. Scarlatti's "Tu es Petrus," as an artistic and elevated musical fabric, does not differ essentially from similar works of Palestrina and others, but is perhaps inferior to the most important of them in a somewhat broad and *ad captandum* working out of the themes. "Tu es Petrus" was followed by an "Adoramus" of Giov. Battista Martini (Milan, first half of the last century), in three part chorus for men's voices, well adapted, by transition, to suit modern taste. Then came Caldara's "Crucifixus"—a new arrangement in eight parts by Teschner—the original being in sixteen. A motet, "Zionspricht," by Hammerschmidt, a German composer of the seventeenth century, which brought the first section of the programme to an end, is stated to have offered a striking contrast to the works of the Italian school. While in the former—even in the "Crucifixus" of Caldara—it was intended that the solemn magnificence of the church itself should be typified, by the long sustained and measured notes and calm swelling out of the voices, in the latter the human heart turns with childlike pious prayer to the Redeemer. Whatever Italian and German productions of this kind may possess in common, their purport has always been essentially different. Such music as this of Hammerschmidt was never written to impress by purely outward means. The second part of the concert began with one of the most touching compositions of a period when Protestant church music was at its prime, viz., a chorus for *sopranos*, and *contraltos*, by Sebastian Bach—"Der Tod memand zwingen konnt" (from *Christ lag in Todesbanden*), to which Herr Wilhelm Rust, editor of Bach's works, has, upon the foundation of the original bass, constructed a pianoforte accompaniment. In the second part there were also two works already known (even to the benighted choral amateurs of England)—viz., J. S. Bach's motet, "Ich lasse dich nicht," and Mendelssohn's psalm, "Warum toden die Heiden?"

The way in which all the pieces were given, under the direction of Herr von Hertzberg, is said to have been distinguished, as usual, for admirable intonation, noble simplicity and gradations of light and shade always in strict accordance with the purport of the words. The new arrangement of diversifying the choral singing, not by instrumental performances, but by vocal solos, is unanimously applauded, as imparting to the Domchor concerts a uniformity they previously wanted.

**T**HE rage for building music-halls has by no means abated. On the contrary, new buildings are springing up in the

most out-of-the-way places, devoted to the desecration of music and the demoralization of the neighbourhood. One of the best-conducted and most reputable of halls dedicated to the fine arts in the suburbs is certainly the Athenæum, Westbourne Grove, Bayswater. It is extensively patronised, and has been invariably used for the most legitimate purposes. The Athenæum, or Westbourne-hall, as it is variously called, is, indeed, as exclusive in its way as the Queen's Concert Rooms or St. James's Hall. In fact, it has been recognised as a fitting temple of the muses in the locality, one of the most aristocratic in the metropolis. For what purpose, then, a new music-hall should have been erected within less than a quarter of a mile of the Athenæum it is impossible to say. Victoria Hall is situated in Archer Street, Bayswater, which is a continuation of Westbourne Grove West, and although the street itself is rather of the plebeian kind, the immediate neighbourhood is extremely fashionable. The hall is roomy, convenient, and handsomely decorated, and may be converted to the best uses. What its ultimate destiny is we know not. If the performances held within its walls, however, are to be like that of Wednesday evening, in aid of the funds of the Notting Hill Philanthropic Society, Victoria Hall will be a credit, not a stigma, to the neighbourhood.

#### GESELLSCHAFT DER MUSIK-FREUNDE.

[We have been requested to publish the following.—Ed. M.W.]

On the 20th April, 1861, an address was issued inviting musicians to send in symphonic compositions, which should have been neither previously published nor publicly performed, the two which should be considered the best to be performed by the members of this Society. In consequence of the decision arrived at by the five judges appointed by the Committee, the latter are enabled to inform the public that, of the two and thirty symphonic compositions sent in, two will be produced during the present concert season. They are, the Symphony No. 31, with the motto "*An das Vaterland*," and the Symphony No. 17, with the motto "*Trotz allem Freundeswort*," etc. The two Symphonies will be performed at the same concert, on Feb. 15th, 1863, in the Hall of the Society; the conductor being J. Herbeck.

The Symphonies thus marked out for performance remain the property of the composers. They will be distinguished in the concert-bills only by their mottoes. Immediately after the performance, the sealed covers will be opened and the names of the composers made public. The non-successful compositions, with sealed covers, will be ready for delivery, in exchange for an acknowledgement of their reception, on and after the 6th January, 1863, at the offices of the Society—Tuchlauben, No. 558, Vienna. A detailed account of the proceedings connected with the competition for the prizes will accompany each score sent in.

THE COMMITTEE.

Vienna, Dec. 29th, 1862.

THE CONSERVATIVE LAND SOCIETY.—Captain H. J. White Jervis, M.P., has been elected a Member of the Executive Committee.

MILLE TITIENS passed through Paris last week, en route for Naples. She is engaged at the San Carlos for a series of performances and will make her first appearance in *Lucrèzia Borgia*.

MR. VINCENT WALLACE is at Paris, busy in the completion of his new opera for Covent Garden, which, says *Le Menestrel*, will be produced on the 23rd of February. M. Calzado, director of the Italian Opera at Paris, has signed with Mr. Wallace for the production of *Lurline* at his theatre, and also for the composition of an original Italian opera.

## THE MUSICAL YEAR 1862, IN PARIS.

That which will distinguish the past year from others is certainly not the number of new works. Never have there been so few changes; while in the managers of theatres devoted to music never have there been so many. This time twelve months M. Alphonse Royer reigned at the Grand Opera; M. Beaumont at the Opéra Comique; M. Charles Réty at the Théâtre Lyrique; and M. Offenbach at the Bouffes Parisiens. Not one of these sovereigns is left; the ground trembled underneath their thrones, and they resolved to abdicate. Their successors are MM. Emile Perrin, Adolphe de Leuven, Carvalho, and Varney. M. Calzado, manager of the Théâtre Italien, is the only one who has retained his sceptre; but he nearly lost his theatre, and was on the point of being reduced to the sad necessity of transporting the seat of empire to some distant quarter of the town. It is worth noting that M. Perrin, who left the Opéra Comique about the end of 1857, and M. Carvalho, who seceded from the Théâtre Lyrique at the commencement of 1860, at no distant intervals from each other, returned to their respective theatres, and saved them from impending ruin. Having revived so promptly the fortunes of the Opéra Comique, M. Perrin was considered worthy to rule over the destinies of the Grand Opera, and is now supreme arbitrator of that vast establishment, of which an Abbé Perrin was the first patentee. If, on the other hand M. Carvalho had gone to the Salle Favart (which, we believe, was his earnest desire) who would have replaced him at the Châtelet? No immediate solution of the problem being discovered M. Carvalho remains at the Théâtre Lyrique. After crossing the Boulevard from the Opéra Comique to the Grand Opera, (just the converse of M. Nestor Roqueplan's locomotive feat), M. Emile Perrin will have to contend with difficulties, new even to a man of experience; and it will require all his vigor to surmount them. At the Opera, the obstacles, if less numerous, are greater than at the Opéra Comique. The Opera is the theatre where the influence of a manager takes longest to be felt; where successes to make up for failures are rare, and failures are the more disastrous. The industry of M. Emile Perrin will, however, find plenty of employment in the quantity of details that belong to a management which has to deal with "all the arts." A director of the Opéra who determines to see to everything himself—and it is only by this plan that he can be director of the Opera—has not a minute of leisure in the course of the longest day. How then could M. Perrin, in the face of such onerous duties, be expected to superintend the Opéra Comique in the bargain? And yet this idea has been broached, the proposal having been directly made. Why, it may be asked, has not the press taken up the discussion of this system of management, *neque pluribus impar*. The reason is simple; the press has not treated the matter even seriously. The advocates of the system invoked theory and history; asserting, on the one hand, that the infallible road to ruin was to become connected with a flourishing theatre, while, on the other, the infallible road to fortune was to become connected with a theatre verging on bankruptcy. This is equivalent to the maxim: "*Sperate, miseri; cavete, felices.*" The theory is, perhaps, "refutation-tight," but it is uncommonly like a paradox. As for History, it has been completely misconstrued by these same advocates. Where History said "black," it is tortured into saying "white." At one period we are assured, the marriage of the Grand Opera with the Théâtre Italien saved the two establishments in their last extremity. Now the exact contrary happened. The theatres in question were never more badly off than during their union; and a divorce was necessary several years before the Revolution of July, at which epoch, they commenced, with private speculation, a career of prosperity never previously known. In 1827, the Grand Opera, which existed only by devouring the income of 100,000 francs, intended to guarantee the retiring pensions, had not even enough to pay its copyist. The score of *La Muette de Portici* was kept waiting three months for want of funds. The Théâtre Italien had already ceased to form part of the king's establishment, and had been entrusted to a M. Laurent, who took advantage of his lesseeship to bring over a company of English actors. Such history is *genuine*. If this be a revivification, we are at a loss to decide what should constitute a death-struggle.

But to the musical incidents of the year just expired. At the Grand Opera we have to note the production of one solitary new work—*La Reine de Saba*—a second effort to make music without

form, and, alas! without melody, acceptable to Paris. M. Richard Wagner having already failed in the attempt, M. Gounod was not the first, any more than he is likely to be the last. Condemned in Paris, *La Reine de Saba* has just appealed to Brussels, as to a court of hope. Rumours give us to understand that France and Belgium, despite their being neighbours, understand each other better than was imagined. Sig. Mario's re-appearance at this theatre may be simply recorded as having taken place—so slight the trace it left behind! More important and more ominous—the first stone of the new opera-house was laid on the 21st of July.

At the Opéra-Comique, where revivals have abounded, new works have been rare. They were three in all—supplying only four acts—namely: *Jocrisse*, one act; *Lalla Roukh*, two acts; *Le Cabaret d'Anvers*, one act. *Le Joaillier de Saint James*, however, which had been played nowhere except at the Théâtre de la Renaissance, might strictly speaking, also be counted as a novelty. The revivals of *Giribala*, *Rose et Colas*, *La Servante Maîtresse*, *Jean de Paris*, *Deux Mots (ou une Nuit dans la Forêt)*, and *Zémire et Azor*, served as advanced guard to the new triumph, of *La Dame blanche*, so happily selected for the *début* of M. Léon Achard, who, young as he is, had the honor of expediting the evergreen old lady to her thousandth representation.

The Italian Theatre has produced two pieces new to its repertory: *Il Furioso all' Isola di San Domingo*, and *Così fan Tutte*. For this establishment, M. Naudin's *début* was a piece of luck, and that of Mdle. Adeline Patti a fortune.

At the Théâtre Lyrique, six works, old or new, figure in M. Charles Réty's list:—*Joseph*, three acts; *La Chatte Merveilleuse*, three; *La Fille d'Égypte*, two; *La Fleur du Val Suson*, one; *Le Pays de Cocagne*, two; and *Sous les Charmilles*, one. The change of site, from the Boulevard du Temple to the banks of the Seine, and the return of M. Carvalho, as manager, constitute the conspicuous events of a year brought to a prosperous conclusion by the revival of M. Gounod's *Faust*.

A theatre has been opened at Baden-Baden, and two new operas, which must not be forgotten, inaugurated the new edifice:—*Béatrice et Bénédict*, words and music by M. Hector Berlioz; and *Erostrate*, music by M. Reyer.

*Les Huguenots* has been performed for the first time at Naples; and *Robert le Diable*, at Palermo.

In London, what was done, seen, and heard at the inauguration of the International Exhibition, is without precedent, and likely to remain for ages without postcedent (to coin a word). Four renowned composers—Auber, Meyerbeer, Verdi, and Sterndale Bennett—consented to write pieces for the unique ceremony, and that, too, in obedience to a simple invitation, followed later by as simple an expression of thanks. We have recorded the success obtained by the compositions of Meyerbeer and Auber, which will long survive the object for which they were written.

The concerts at the Cirque Napoléon, instituted last year by M. Padeloup, continue to enjoy extraordinary vogue—a vogue justified alike by the progress made by the conductor and the players who work under him. There has been a veritable congress of pianists, at which MM. Gustave Satter and Auguste Dupont, Mdle. Clara Schumann, and M. Thalberg, variously presided. Let us, also, chronicle the appearance of a sextet and quintet by our illustrious *collaborateur*, M. Fétis, in the Pleyel-Wolff Rooms; the execution of a mass by Weber, at St. Eustache, on St. Cecilia's day, by the Association des Artistes Musiciens; and, lastly—while omitting nothing, to finish with something astounding—the gigantic Handel Festival at the Crystal Palace, Sydenham, coupling with it the hearty reception accorded in London to the bands of the Zouaves and of the Gendarmerie de la Garde, who went over expressly from Paris.

And now to the melancholy part of our task. Fromenthal Halévy has been snatched from us, prematurely, to the great and general grief. The Grand Opera paid him the last honours by reviving *La Juive*. The Emperor headed the subscription list for a monument to his memory, and the legislature has awarded the widow a handsome pension. Around this name, which will not die, let us group some others less celebrated:—A. Vailland, Adrien de la Fage, Cavallé-Col, senr., Jean-François Sudre, Gustave Vaéz, Heinrichs, Arnaud Dancel, Frédéric de Courcy, Darchenay, Étienne Bodin, Boulanger Kunzé, Madame Berlioz, Madame Duret, Emile Van-der-Burch, and A. de Comberousse, '19



the names of these artists, musicians, poets, dramatic authors, and journalists all of whom France regrets, we have to add those of others whom foreign countries have to deplore:—Charles Lipinski, Broadwood Senr., Joseph Frölich, Castelli, Consul, Leopold Scheffer, Charles Vogel, Joseph Klein, Belart, Colonel Ragai Vechi, Hans Seling, H. Lenz, Charles Mayer, Jean Hindle, Ignace Assmayer, Anne Eckoff, Aug. Baumgartner, Joseph Fischer, E. Brouwer, Louis Uhlend, Fiedlo, and Verstowsky.

Such are the noticeable events of the past year! Let us now prepare for new scenes, new pleasures, and new sorrows!

[The foregoing is translated and abridged from a highly interesting paper by Paul Smith, one of the most distinguished contributors to the *Revue et Gazette Musicale*. Guessing that M. Smith intended it as a new year's gift (*etrennes*) for ourselves, we have appropriated it in that sense, and in return beg to tender him "the compliments of the season."—ED. M. W.]

### ROYAL ENGLISH OPERA.

Mr. Howard Glover's *Ruy Blas* was reproduced on Monday night with every prospect of re-eliciting that favor which attended its first introduction to the public in October, 1861. The performance of *Ruy Blas* in pantomime season involves one serious objection, namely, the impossibility of giving the work in its entirety. A good deal of curtailment was necessitated—including, unfortunately, some of the best music in the opera; but enough is left to please, and the public are not allowed to grumble, since most of the old favorites are retained. With two exceptions, the distribution of parts is the same as in 1861, Miss Louisa Pyne still sustaining the character of the Queen of Spain, Miss Susan Pyne that of the Duchess d'Albuquerque, Mr. Harrison, Ruy Blas, and Mr. Santley, Don Sallust. The exceptions are Mdme. Laura Baxter, as Oscar the page, in place of Miss Jessie M-Lean, and Mr. C. Lyall, for Mr. St. Albyn, as Don Cesar. The changes were unimportant, and the performance went off with smoothness and effect. Mr. Glover's music is welcome because it possesses nothing in common with the so-called "sentimental school." After having little else for weeks than operas by the two celebrated composers, to whom the directors cling with a tenacity rigid as faith, the public would naturally incline to a little change—for better or for worse. The reception awarded to *Ruy Blas* on Monday night, indeed, even by an audience with thoughts of the coming pantomime to distract their attention, was hearty. Clown and Pantaloon were forgotten in the sorrows of the Queen of Spain and her unfortunate lover. Miss Louisa Pyne sang her three songs (one the best—being omitted) with exquisite taste, and "Could life's dark scene" won a loud and unanimous encore. Mr. Santley's splendid voice and manly style seemed to tell with more effect than ever, particularly in the scene, "My heart with rage is swelling," one of the most vigorous and dramatic compositions in the opera. Mr. Harrison, too, was not behindhand in creating an effect, and in the charming ballad, "Beside her lattice every night," achieved another encore. Other songs were loudly applauded, but Harlequin could not be entirely disregarded by the singers, who might, had they pleased, have prolonged the performance to an unreasonable hour. Even as it was, midnight had struck before Clown and his companions had got through half their work. A second performance of *Ruy Blas* took place last night, and was equally successful.

The continued success of the pantomime has caused the production of Mr. Balfe's new opera, entitled *Maria Tudor* (libretto by Mr. J. V. Bridgman), to be deferred for a short period. It is, however, completely ready.

MR. HOWARD GLOVER'S MORNING CONCERT took place on Saturday last, at St. James's Hall. Seeing that the programme comprised more than forty pieces, a detailed analysis would be impossible. One of the most remarkable of the instrumental performances was Hummel's pianoforte rondo in E flat, played by Miss Kilpack, King's Scholar of the Royal Academy of Music. Two new songs of Mr. Glover were received with great favor, the first, "The wind's a bird," was entrusted to Mr. Santley, whose noble voice and finished style told with great effect; while Mr. Sims Reeves in the second, "Oh, lovely Polly Stewart," exhibited his supremacy in the ballad style; an enthusiastic encore was the consequence, and the song is likely to become a great favourite. The duet "All's Well," by Messrs. Reeves and Santley was also redemanded, but excused by a statement that Mr. Reeves was obliged to leave instantly for Brighton, one of his children being ill. Mr. Weiss's "Village Blacksmith" also told well, and Madame Weiss was especially happy in "My mother bids me bind my hair." The laughing song from *Manon Lescaut* was given by Mdlle. Parepa with her usual abandon and animation, and Mdlle. Georgi in Mozart's "Non piu di fiori" (the clarinet obbligato

superbly played by Mr. Lazarus) made an agreeable impression on her hearers. Mesdames Rudersdorff (encored in her song), Laura Baxter, Louisa Vinning, Misses Banks, Stabbach, Lascelles, Horder, Van Noorden, Emily Soldene, Elton, Pelham, &c., Messrs. George Perren (encored in a song of his own), Henry Haigh, Reichardt, and Wilbye Cooper, were the vocalists in addition to those already named. Mr. S. Pratten contributed a flute solo, Herr Molique a couple of his own melodies for the violin, Mr. Lazarus and his daughter Weber's duet for clarinet and pianoforte, all in their most admirable manner; and Miss Alice Mangold deserved a special word for attacking the *Sarabande* and *Gavotte* in G minor, by Bach. The good training of the National Choral society was exemplified in the March and Part-song of Mr. G. W. Martin, their conductor. We need hardly add that the room was full, as it invariably is on these occasions.

NATIONAL CHORAL SOCIETY.—*Judas Maccabæus* was given on Wednesday evening, at Exeter Hall, under the direction of Mr. G. W. Martin, and was altogether one of the most satisfactory performances of the young Society. That the oratorio had been carefully rehearsed was abundantly evident. More than usual steadiness and precision were manifested, and the feeling that the choir had greatly improved, was general. With such singers as those who obey Mr. Martin's guidance practice is everything. The voices are fresh and strong, and that which is principally wanting is confidence, or self-reliance. Once or twice on Wednesday night, in attacking the high notes at starting—as in the responses "Fall'n is the foe"—the sopranos were not as certain as might have been desired, and occasionally in the *forte* passages of *ensemble* there was a feeling as if all the voices had not sung; but with these exceptions, for which allowance must be made, Handel's oratorio (more properly, sacred drama), was more than creditably—admirably performed. The execution of "We will never bow down," indeed, quite surprised us, and showed what stuff was in the choir, and what vigor and perseverance in the conductor. The solo singers were Mad. Rudersdorff, Miss Palmer, Mr. Sims Reeves, and Mr. Lewis Thomas. The first-named lady gave the soprano music with so much energy as to create a sensation. In "From mighty Kings," more particularly, the applause which greeted her was quite vehement. To our thinking, nevertheless, Mad. Rudersdorff's most artistic essay was "Wise men flattering," which she delivered with becoming dignity and calmness. The music assigned to the contralto in *Judas Maccabæus* if not predominant is important, and could not, need we say, have been entrusted to a more conscientious and able vocalist than Miss Palmer. If we were to form an opinion of the bass singers of Handel's time from the music allotted to Simon the brother of Judas, we should be inclined to think that English Tamburinis were then as plentiful as they now are scarce. The two airs of Simon—"Arise, arm, ye brave," and "The Lord works wonders"—are among the most florid ever written for the bass voice; and it says no little for Mr. Lewis Thomas that he acquitted himself in this arduous task remarkably well. Mr. Sims Reeves is always at home in *Judas*, and of course created a *furor* in "Sound an alarm," which was, indeed, magnificently rendered. The enthusiasm raised by this stirring appeal to arms was only appeased by the singer consenting to repeat it, when again the excitement of the audience was unmeasured. As a piece of elaborately finished singing, the (far more difficult) air, "How vain is man," was positively faultless. The hall was crowded.

HANOVER SQUARE ROOMS.—Madame Sainville gave a concert at the above rooms on Thursday evening. It was not altogether reasonable of the fair artist to invite her friends out of doors on New Year's Night, and the comparatively thin attendance was hardly to be wondered at. The programme was apparently constructed to suit the taste of Mad. Sainville's own friends and patrons rather than to attract the general public. The singers besides the concert-giver were Mdle. Sedlatzek, Miss Leffler, Mr. T. Williams, and Mr. Lee; the instrumentalists, Mr. Lazarus (clarinet), M. Fredrick Boscovitch (pianoforte) and Mr. Grattan Cooke (oboe). Mdme. Sainville sang Mr. Balfe's "Oh! shall we go a sailing," a ballad styled "The little treasure," and took part in a duet and trio. She was encored unanimously in Mr. Balfe's song, which she gave with great animation and point, but merely returned to the platform. The pieces performed by M. Boscovitch were all his own, except Mendelssohn's "Wedding March," which, considering the impossibility of recognising it, by the way, was Mendelssohn Boscovitched, and therefore not Mendelssohn. The most satisfactory performances, by many degrees, were two solos on the clarinet by Mr. Lazarus, as perfect, as perfect tone, style, and mechanism could make them.

VENICE.—Mdle. Artôt has been singing here in the *Barbiere* and the *Figlia del Reggimento* with decided success.

M. MASSOL—who will be recalled to the members of the law Fielding club by the odour of his still savory "kidneys," and to the operatic world by his Pietro in *Masanillo* (and at Covent Garden)—is about to reappear in public. At the next concert of the Société du Conservatoire (Jan 11) he is to sing the solos in the splendid introduction to Rossini's *Siege de Corinth*.

## PARIS.

(From our own Correspondent.)

The success of Adelina Patti continues without abatement. Rather indeed, I should say, the charming young artist grows more in public favor the oftener she is heard. *Sonnambula*, *Lucia*, and the *Barbiere* have been alternated, and each has its special public, judging from the crowded state of the theatre nightly. As far as I can make out there is no truth in the report that Mdle. Patti is about to become a Countess like Sontag, Naldi, and Alboni. Mdle. Trebelli has made her *reentrée* as Maffio Orsini in *Lucrezia Borgia*, and has not the less endeared herself to the aristocratic *habitués* of the Italiens by her numerous triumphs in Fatherland. Her reception was wonderfully flattering. Mdme. Penco of course sustained the part of Lucrezia on the occasion, and Signor Naudin that of Gennaro. Signor Naudin's aria in the third act was encored—an unusual result.—Nothing new at the Grand Opera. Much expected. *La Muette de Portici*, it is at last settled, will be produced with the following cast:—Massaniello—M. Gueymard, Alphonse—M. Dulaurens, Pietro—M. Cezaux (what has become of Massol I cannot tell), Elvira—Mdme. Vandenhueval Duprez, and Fenella—Mdle. Maria Vernon. Mdle. Livry is recovering fast from the effects of her accident, and will soon be enabled to relume the stage of the Opera by the light of her graces. The only novelties in prospect are a two act opera of Victor Massé and a new ballet by Mdme. Taglioni and M. Boulanger. Pending these changes the administration occupies itself with the production of *Guillaume Tell*, the *Huguenots*, the *Prophète*, and the *Juive*, of which Parisian audiences never seem to tire.—On New Year's Eve nearly all the artistic notabilities of Paris assembled at Rossini's house; the Old Year was bowed out, and the New Year ushered in by means of musical sounds supplied by many eminent singers and players. Among the company present, the most eager to render homage to the composer of *Il Barbiere*, was Adelina Patti.

MUSICAL SOCIETY OF LONDON.—Sig. Giuglini is engaged to day at the first concert of this society.

BEETHOVEN LECTURES.—Mr. Salaman announces the re-commencement of his pleasantly illustrated lectures on Beethoven and Beethoven's music.

ST. JAMES'S HALL.—The fifth performance of "National Melodies with accompaniment of twenty harps," was given on Thursday evening, and attracted so great a crowd as to cause serious inconvenience. The doors were besieged by a large concourse long before the time of opening, and no sooner were they opened than a body of the most unruly made their way into the hall, took possession of the reserved seats and refused to leave them. Several who had taken places days previously were compelled to have their money returned, seeing it was impossible, without the interference of the police, which would involve time and annoyance, to dispossess the unlawful occupants. Hundreds, we are assured, were turned away from the Hall. What, it may be asked, was the special attraction on this occasion? The "National Melodies" with harp accompaniments had been already given four times previously, and created nothing like the excitement of Thursday. Are we to refer the crowd to the engagement of Mr. Sims Reeves, and the announcement that he would sing "The Death of Nelson"? Mr. Reeves had appeared at one of the "National Concerts," but although the hall was filled there was no overflow. No doubt the novelty of the performances has not worn off, and this, coupled with the engagement of the popular tenor, and his singing a very popular song, may in some degree account for the vast concourse assembled. The vocal solos, as well as the choral pieces, were calculated to please the crowd. Besides "The Death of Nelson," Mr. Reeves sang "Good bye, sweetheart," and was uproariously encored in both. Braham's vociferant apostrophe to the great Admiral was, however, too much to sing twice at a breath, and Mr. Reeves merely acknowledged the compliment. Mr. Hutton's song was, however, repeated. Miss Palmer sang "Wapping old stairs," "Kathleen Mavourneen," "Hunting-tower"—songs of the three nations—and was encored in the English, which she probably sang the best. Mad. Louise Vinning gave an English and a Scotch song—"Come lasses and lads," and "John Anderson, my Jo." The audience preferred the former, and compelled the fair artist to repeat it. Mr. T. Lawler, true to his native land, selected two English songs, Braham's "When Vulcan forged the bolts of love," and Purcell's "Mad Tom." The Choir sang glee, part-songs, and arranged airs, belonging to the three countries, most admired of which was "The lass of Richmond Hill," harmonised by Mr. Henry Leslie; "Scots wha hae," arranged by Mr. G. W. Martin; and "O, who will o'er the downs so free." The four Irish melodies arranged by Mr. Balfe—"The harp that once through Tara's halls," "Believe me if all those endearing young charms," "The Minstrel Boy," and "The last rose of summer"—were accompanied naturally by the twenty harps. There were three harp solos, by Messrs. John Cheshire, Aptommas, and Frederick Chatterton. Mr. Aptommas's fantasia on "Home, sweet home" was rapturously encored.

VICTORIA HALL, KENSINGTON.—The Concert given at this new hall on Wednesday evening, in aid of the funds of the Notting Hill Philanthropic Society, was a genuine success. The solo singers were Mad. Florence Lancia, Miss Elam, Mad. Burnington, Messrs. Wilbye Cooper, Suchet Champion, and Richard Lansmere; the instrumentalists, Miss Mary Allen and Theodore Petters (pianoforte), Herr Joseph Heine (violin), and Master Arlidge, (flute), all of whom gave their services gratuitously. St. George's Choir also attended as volunteers. The programme was too long. Twenty-five pieces, including several solos for pianoforte and flute, with sundry encores, proved too much for suburban endurance, and when we left, the patience of the hearers was well nigh exhausted. Mad. Lancia's songs were "Lo, here the gentle lark" (flute *obligato*, well played by Master Arlidge) and Mr. Frank Mori's "Ruth in the corn," the former of which was encored, and the latter loudly applauded. A ballad "As I'd nothing else to do," sung by Mr. Champion, was also encored; Verdi's cavatina "La mia letizia," by Mr. Wilbye Cooper, the part songs, "Colin for Cleora dying" (Wallace), and "Who shall win my lady fair" (Pearsall), both repeated, and a solo on the flute by Master Arlidge, which threw the audience into ecstasies, being the other remarkable performances. Messrs. Frank Mori, A. Burnington, Walter Newport, William Layland and W. C. Filby were the Conductors.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The fifth session of this society was inaugurated on Thursday evening with a *conversazione* at the rooms of the Arundel Society in Old Bond-street; the attendance was very numerous. In addition to the copies of the *chef d'œuvres* of early Italian art, published by the Arundel Society, the walls displayed several of the works by water-colour painters, produced in aid of the Lancashire Relief Fund, and of Bedford's photographs taken during the Prince of Wales's tour in the East. The report of the council gave a satisfactory account of the condition of the society: the members now numbered nearly 350, and the financial statement showed a surplus to begin the year. The proceedings of the evening were enlivened by a miscellaneous musical performance, conducted by Mr. Alfred Gilbert, in which Mr. and Miss Van Noorden, Madame Andrea, Madame Lemaire, and others took part. Two new compositions were given on this occasion for the first time, and received with applause—"Where are the Fairies?" a spirited *Romanza* by Mr. P. E. Van Noorden, charmingly sung by Miss Van Noorden, and a plaintive song, "I think of thee, and weep," composed by Mr. Alfred Gilbert, and feelingly rendered by Madame E. Andrea.

LANCASHIRE RELIEF FUND.—An excellent concert, in aid of this fund, was given lately at the house of the Rev. Mr. Ridgway, Oakley Square. The performance was chiefly supported by amateurs, foremost among whom was Mr. Sydney Sprague, whose singing of Rossini's *Tarantella*, and Mozart's duet, "La ci darem" (with Madame Rudersdorff), both encored, displayed unusual qualifications in a non-professional singer. Mr. Arthur Blunt (an amateur) may, without exaggeration, be ranked among the best *buffo* singers. Mr. Edwards has a tenor voice of pleasing quality, which was heard to great advantage in "My own, my guiding star." Mr. W. Blunt, and Miss Mina Poole, both pleased greatly, the gentleman in "Oh! Palermo," and the lady in a song by Gordigiani. Miss E. Philips enlisted general sympathy in a song of her composition, entitled "The poacher's widow," and Mr. Sarjant played one of Bach's fugues very skillfully on the pianoforte. Mdme. Rudersdorff, who gave her valuable services gratuitously, was encored in all the pieces set down for her. The programme was made out by Mr. Randegger, who also presided most ably as accompanist. A very pleasing trio by this gentleman, entitled *I Marinari* (The Mariners), was sung by three amateurs, pupils (as well as Mr. Sprague) of the composer, with general satisfaction. The pecuniary result was gratifying, more than £20 having been obtained for the fund.

MANCHESTER.—From a Correspondent.—Mr. Halle's Concerts in the Free Trade Hall continue to meet with the usual success. At the last Concert (Jan. 2nd) the selection comprised, among other things, Mendelssohn's music to *A Midsummer Night's Dream*, and Mr. Arthur S. Sullivan's music to Shakspeare's *Tempest*. Now nobody knows better the value of contrast in a programme than Mr. Charles Halle, and in selecting two works so closely allied in subject he did not forego his opinion, feeling well aware that nothing could differ more widely than the music of the two composers. Mr. Sullivan was unknown to a Manchester audience and his new composition was listened to attentively and received with great favour. The admirable manner in which it was performed under the direction of Mr. Halle conducted in no small degree to this result. The remaining pieces of the programme were the overture to *Fidelio*; the "Choral Hymn to Diana" from *Iphigenia*; overture to *Massaniello*; and the Grand March from *Athalie*. Miss Banks and Miss Armstrong sang the principal solos in the music to the *Tempest*.

VIENNA.—Herr Laub, the violinist, and Herr Alfred Jaell, the pianist, are giving concerts together in this city.

LEAMINGTON.—(From a Correspondent).—An amateur concert in aid of the North Warwickshire Relief Fund was given at the Public Hall on Thursday week. The concert occasioned a large amount of interest, and passed off with great *clat*. Patronised by the leading members of the aristocracy in Warwickshire and the adjacent country,—amongst others the Lord Lieutenant of the county (Lord Leigh), the Lord Bishop of the diocese, the Earl of Denbigh, the Earl Cremen, the Earl Home, Lord and Lady John Manners, the Earl and Countess of Aylesford, Viscount and Viscountess Mountgarrett, the Lady Mary Fielding, Dr. Temple of Rugby, C. N. Newdegate, Esq., M. P., and a host of others—a concert of this character could not fail of success. The orchestra consisted of fifty performers. The programme was well selected. From the performance we may cite as entitled to special praise, Mendelssohn's 95th Psalm, and the solo from the same composer's "Hear my prayer." Mr. Costa's trio "Vanne a colei," and Horsley's glee, "By Celia's Arbour," were also well sung. The concert concluded with a quartet from *Euryanthe*. During the interval C. N. Newdegate, Esq., M. P., vice chairman of the Relief Committee, expressed his sincere thanks to the promoters of the concert. We understand that the handsome sum of £200 will be realised by this spontaneous, liberal, and laudable effort to assist our unfortunate fellow-countrymen.

DEATH OF MR. CHARLES DANCE.—Mr. Charles Dance, the well-known dramatic writer, and once a popularity in his day, died on Monday last at Lowestoft, whither he had gone for the benefit of his health, having suffered for some time from disease of the heart. He was in the 69th year of his age, and, besides being successively registrar, taxing officer, and chief clerk of the late Insolvent Debtor's Court,—with which establishment he was connected upwards of thirty years—he was well known as a dramatic writer, and noted for his burlesque entertainments when Madame Vestris held the Olympic Theatre. He was one of the first, if not the first, of the class of burlesque writers who now seem to hold possession of the public mind. Mr. Dance was author of numerous pieces, including *Beulah Spa*, *The Morning Call*, and *The Country Squire*. Shortly before the passing of the New Bankruptcy Act, abolishing the Insolvent Debtor's Court, he applied for, and obtained a superannuation for lengthened service, which he did not long enjoy.

CLASSICAL MUSIC IN FLORENCE.—The new musical journal, *Boccherini*, informs us that a series of concerts has been set on foot on the plan of those which M. Pasdeloup has organised so successfully in Paris. At the first concert the programme will include the Septet and a symphony of Beethoven, Hummel's Septet in D, and the *Ouverture en forme de Marche* composed by Meyerbeer for the London International Exhibition. Quartet *soirées* have already been instituted at Florence, where good instrumental music is assuredly looking up.

SIXON SIVONI, the violinist, has recently given four concerts at Stuttgart, nine at Munich, three at Augsburg, and two at Weimar, where he is at present staying. From Weimar he will proceed to Vienna.

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|-----|---|-------|
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| 1.  | Introduction and Chorus, "Hither, hither, hasten all" ... ..                    | 2 6   |
| 2.  | Duet, "My poor young friend," Two Tenors ... ..                                 | 3 0   |
| 3.  | Romanza, "Though all too poor," Tenor ... ..                                    | 2 6   |
| 3a. | Romanza (Transposed) ... ..   | 2 6   |
| 4.  | Chorus and Solo, "Long life to her Highness," Soprano ... ..                    | 2 6   |
| 5.  | Ballet, "Romanesca" ... ..  | 2 6   |
| 6.  | Trio, "A simple Cymon," Soprano and two Tenors ... ..                           | 5 0   |
| 7.  | Quartet and Chorus, "Mount and away," Soprano, Contralto, and two Tenors ... .. | 5 0   |
| 8.  | Aria, "Patience! prudence!" Tenor ... ..  | 3 0   |
| 9.  | Air, "Wayward fortune," Bass ... ..   | 2 6   |
| 10. | Finale, "Help, help!" ... ..  | 6 0   |

### ACT II.

|      |  |     |
|------|--|-----|
| 10j. | Introduction ... ..  | 2 0 |
| 11.  | Rondo, "I'm a model page," Contralto ... ..                  | 2 6 |
| 12.  | Trio, "Welcome, welcome," Contralto and two Basses ... ..    | 3 0 |
| 13.  | Grand Scena, "O rank thou hast thy shackles," Soprano ... .. | 3 0 |
| 13a. | Air from Scena, "Now, 'tis not a vision," Soprano ... ..     | 2 0 |
| 14.  | Duet, "As in a dream I wander," Soprano and Tenor ... ..     | 3 0 |
| 15.  | Finale, "We are glad to see" (Complete) ... ..               | 9 0 |
| 15a. | Part Song, "Corin for Cleora dying" ... ..                   | 2 6 |

### ACT III.

|      |   |     |
|------|---|-----|
| 16.  | Introduction and Air, "I have brought my daughter," Bass ... ..                     | 2 6 |
| 17.  | Ballet, "Those withered flowers," Soprano ... ..                                    | 2 6 |
| 18.  | Duo, "To the secret," Soprano and Tenor ... ..                                      | 4 0 |
| 19.  | Ballet, "Lovely, loving, and beloved," Bass ... ..                                  | 2 6 |
| 19a. | Ballet (Transposed) ... ..  | 2 6 |
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